

MAJOR AND MINOR.

The Harmonie Orchestra under the direction of E. A. Schubert, gave a grand concert at Mittelberger's Opera House, St. Charles, Mo., on the 2d ult. The programme was excellent and popular and drew a large and appreciative audience. Mr. Schubert, the director, is a young and rising musician.

A New Organ.—Messrs. Geo. Kilgen & Son, of St. Louis, the renowned organ builders, have just completed a grand organ for the new Temple Kehilath-Anshe Mayria, corner Thirty-Third and Indiana avenues, Chicago, Ill. This instrument is among the largest church organs in Chicago, and the excellence, durability and finish of the work in every detail, however insignificant, have been carried to the highest

attainable standard, the instrument as a whole being a representative one of the perfection to which the art of organ building has advanced. The following is a summary of the stops and pipes:

Great Organ.....	11 Stops,	793 Pipes.
Swell Organ.....	14 " "	903 " "
Choir Organ.....	8 " "	488 " "
Pedal Organ.....	5 " "	140 " "
Total Speaking Stops...38		Total Pipes...2324
Pneumatic Couplers.....3		
Mechanical Registers.....6		
Pedal Movements.....9		
Total.....56		

Genelli, of 923 Olive Street, makes 100 Stamp Photos, from cabinet size, for \$1.00. Cabinet will be returned by mail, unsoiled, with stamps, on short notice. Mail Cabinet with \$1.

Sunday Excursion.—A St. Louis, Keokuk & North-Western Railroad train will leave Union Depot, St. Louis, every Sunday morning (beginning June 21st), at 7:30, for Quincy, Ill., and intermediate points. Round-trip tickets at very low rates. Ticket offices—112 N. Fourth Street, and Union Depot.

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MAJOR AND MINOR.

The handsome cut of Forest Park University is exciting great attention all through Missouri and the west. Sorry that we have not some few more of the homelike interiors that deprive this building entirely of the appearance of a public institution, and make it seem rather a large, roomy house. Let us say that it is stamped with all the beautiful characteristics of J. G. Cairns' well-known architecture, proportion, beauty of color, harmony of parts, comfort of internal arrangement, pretty little nooks, and home-likeness everywhere.

Carlyle Petersilea's Future Plan.—As Mr. Petersilea will be no longer connected with any Conservatory of Music, his friends naturally desire to be informed regarding his future movements. In 1871, a Music School, known as Carlyle Petersilea's Music School, was opened, which was in reality a com-

plete Conservatory of Music, employing many teachers and giving instruction upon other instruments beside the Piano and Organ. This school, which was afterward located on Columbus Avenue, from 1875 to 1886, was known as the Petersilea Academy of Music, Elocution and Languages.

Mr. Petersilea has now re-opened his school at Steinert Hall, Boston, Mass., but the instruction will be confined to two departments only, namely, piano playing and singing, both of which will be exclusively instructed by Mr. Petersilea, who, in addition to his well-known powers as a Pianist, Lecturer, and Musical Analyst, is a cultivated tenor singer. His aim is to make his school conspicuous by the excellence of his showing, and a most important feature of his instruction will be that of finishing and giving style and the most artistic interpretation to concert pianists and singers. Carlyle Petersilea was a musical prodigy, and at twelve years of age played among numerous other compositions, the forty-eight preludes and fugues of Bach from memory.

To be satisfied with anything you get and possess, is a pleasure you or no one else objects to. Even in such a thing as an umbrella, it pays to always get the best made. If you would have the pleasant experience of having an umbrella that does not get out of order continually you should go to Namendorf Bros. Store and factory, 314 North Sixth Street, opp. Barr's.

Through Cars to the Summer Resorts of the North.—The Burlington Route will, until further notice, run through cars between St. Louis and Spirit Lake, Minneapolis and St. Paul, making through connections with all through car lines for the summer resorts of the North and Northwest. Ticket Office, 112 N. Fourth Street.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

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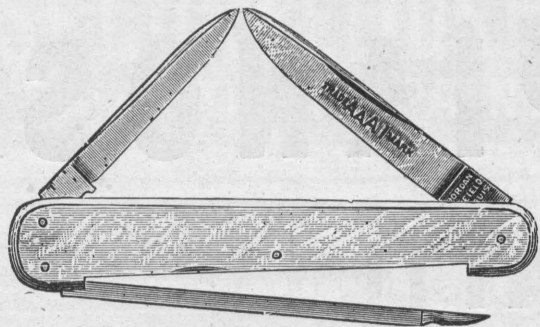


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"Ayer's Sarsaparilla is rapidly curing my niece of scrofula."—Ephraim Caffall, P. M., Losee, Utah.

"My husband's mother, who was afflicted with scrofulous consumption, was cured by the use of six bottles of Ayer's Sarsaparilla."—Mrs. Julia Shepard, Kendall, Mich.

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MUSICAL REVIEW

KUNKEL'S

RICHES-CO. ST. L.

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AUGUST, 1891.

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ST. LOUIS EXPOSITION.

Good News To Our Patrons.

We have the pleasure of announcing to our country sisters, cousins and aunts the proximity of the great St. Louis Exposition season for 1891—the coming of the ever popular Gilmore and his unrivalled band and festivities that sound the praise of St. Louis the world over.

No where is the hospitality of St. Louis equalled, and every one of her five hundred thousand inhabitants is willing to do his share in honoring Gilmore, his band and every visitor to her sights.

The Exposition in September this year will surpass anything of the kind ever attempted anywhere. No effort has been left undone by the directors and manager to make it a success never to be forgotten. The features that have aided the past repulse have again been secured to win new favors. The celebrated Gilmore's Band, with its new repertoire and incomparable artists, will again fill the vast Music Hall from the stage to the door. The merchants of St. Louis are vying with one another to have the most attractive exhibit. Without our great Exposition and its magnificent opportunities, we would feel ages behind; as it is, we surpass everything. With President Sam Kennard and Manager Gaiennie doing their utmost to surprise and delight us—St. Louis may well be proud of its Exposition, and the work of its management.

DEATH OF CHARLES KINKEL.

On the 12th ult. occurred the death of Charles Kinkel, the well-known composer, at Shelbyville, Ky. The announcement of his death cast a gloom of sorrow over the citizens of Shelbyville, where he had spent nearly thirty-two years of a most useful life. Death came after a short illness, and was due to the insufficiency of the tricuspid valve of the heart.

Charles Kinkel was born in the town of Wattenheim, Germany, January 27, 1832. After finishing the public schools of his native town, he entered the Latin school of Grumstadt, from which he was graduated. He then prosecuted his studies at the Gymnasium at Reinfeltz, where, in addition to Latin, Greek and French, his musical education was completed.

He then came to America. He taught for a short time near Hamilton, Ohio, then at Cincinnati and afterwards, from 1853 to 1858, at Lexington, Cynthiana and Nicholasville. In 1858 he accepted a position in Shelbyville.

He was married to Miss Florence Norvell, of Virginia, December 1, 1864. Four children were born of this union. Mrs. Kinkeldied April 12, 1878. Mr. Kinkel remained in Shelbyville, with the exception of about two years spent in St. Louis, and was one of its leading and most enterprising citizens. He was a fertile writer, and his compositions, which are of a popular order, are known and played throughout the land. Mr. Kinkel was a self-made man, and owed his success in life to his sterling qualities. He was an indulgent father, a considerate neighbor and a true citizen. He was sixty years of age at the time of his death.

It may here be stated that Mr. Kinkel was a cousin of the Kunkel Brothers. The family name was "Künkel," which was modified to "Kinkel" by one branch of the family, and to "Kunkel" by the other branch.

IN MEMORIAM.

The sudden and unexpected death of Mrs. Grayson, better known in St. Louis, and especially among music-loving people as Mrs. Mattie Hardey, leaves a void, both socially and musically, which it will be hard to fill. Her death, at this time, has filled the hearts of all with deep and sincere regret as she had apparently just reached the apex of her life. Trials, troubles and disappointments come to us all, but it seemed as if she had really more than her share; in spite of all, however, she bravely faced the "battle of life" alone and unaided, and not only took care of herself, but materially assisted those around her who unfortunately needed it.

Truly, the well-known lines, "For, as gold is tried by the furnace," etc., applied to her in a remarkable degree, and when just one short year ago this month her happy marriage took place, there were many who rejoiced just as much as if it had been one of their own family. Wm. Grayson, her husband, is a man of excellent character, a representative business man of the city, and was most devoted to his wife whose every happiness was his tender solicitude.

Of Mrs. Grayson's vocal ability little need be said in St. Louis, as all who have heard her in concert or church can only voice a unanimous opinion as to its perfection. Her early studies were carried out with that completeness and conscientiousness which characterized her work, and enabled her at all times to command a position in the musical world second to none.

When the Choral Society started in the old Mercantile Library Hall, Mrs. Hardey was one of the first soloists, and her work then, as at all times since, gave unequivocal satisfaction. As a choir singer she was pre-eminent, not only on account of

George Enzinger has removed from 2624 Rutger street to 2818 Russell avenue.

Charles Bauer plays at the Bellevue; he is one of the best baritone soloists in the city.

J. Otten, director of the Choral Society, went east. He has engaged a first-class bassoon player for his orchestra.

Aug. F. Rosen, it is rumored, has tendered his resignation as organist of the Third Congregational Church; it has not yet been accepted.

Franz Bausemer, the well-known teacher and critic, is able to be about again, having recovered somewhat from the severe accident that befell him last winter.

A. E. Whittaker, the enterprising piano dealer of 1518 Olive street, spent several pleasant weeks at Lake Minnetonka and St. Paul, going and returning by boat.

The Musicians Aschenbreedel Club gave a picnic on the steamer Grand Republic, the 16th ult. A very enjoyable time was spent, games and sports enlivening the day.

"Our Boys" march, by O. Anschuetz, created quite a furore at Tower Grove Park where it was played at a recent concert. It is a good, dashy piece written in the author's happiest vein. Mr. Anschuetz has written quite a number of compositions for the piano, all of them very good.

Paul Mori is spending vacation in Kentucky, where his father resides. While there, he will give some church concerts for the benefit of the Reformed German Church. Mr. Mori is the author of several very creditable compositions. His latest work, "Sonatina," appears in this number. He is an able and successful teacher.

The new conservatory of music built by Messrs. Waldauer and Epstein, the directors of the Beethoven Conservatory, will be completed the 1st of November. This will be one of the handsomest and best equipped institutions in the country. With the high reputation of the faculty and the facilities offered, the conservatory will remain a pride to our city and unsurpassed by any conservatory elsewhere.

The French Fete celebration at Koerner's Garden on the 14th ult. was one of the principal events of the season. Mr. Emil Karst prepared an excellent programme which included the "Salute a la France," by Mrs. Steinmeyer-Rockel, "Star Spangled Banner," by Mrs. Louis A. Peebles, "Souvenir a la France," by Wayman C. McCreery, "La Marseillaise," by Mme. Eugenie Dussuchal and "Hail Columbia," by Mmes. Peebles and Dussuchal. These artists were received with enthusiasm and sang in a manner that completely enthralled their hearers. Mme. Eugenie Dussuchal has participated in the French Fete celebrations for the past eleven years.

MAJOR AND MINOR.

Gilmore.—The daughter of P. S. Gilmore, the bandmaster, has written a novel which will soon be published.

Miss L. G. Carson gave a pupil's recital at the residence of F. M. Mytinger, White Hall, Ill. Miss Carson contributed several very effective numbers to the programme.

W. D. Armstrong, of Alton, was among the composers whose compositions were rendered at the meeting of the Illinois Music Teachers' Association held at Jacksonville.

Albani.—At the close of Mme. Albani's engagement with Mr. Abbey's Italian Opera Company next season she will sing in a number of concerts and oratorios throughout the United States and Canada.

Perugini, the tenor, is about the same off as on the stage. He began to grow deaf about four years ago, and his hearing has grown duller, and duller, till now it is almost impossible for him to keep the key.

Mr. Ignaz Leybach, a once popular and certainly very industrious composer of pianoforte pieces, lately died at Toulouse, at the age of seventy-four. He was born in Alsace, and studied under Kalkbrenner, and under Chopin, according to some writers. He has been organist at the Toulouse Cathedral for forty-seven years. His compositions include more than two hundred pianoforte pieces.

M. A. Gilsinn celebrated the birthday of his little daughter Etta, on the 16th ult. with a musicale. Among those present were: Miss Dorothy Quinlan, Miss Maggie Bannan, J. Rohan, Masters S. and C. Clark, Miss M. E. Gilvary, Rev. M. S. Gleason, of Kansas City, Louis C. Stumpf and Mrs. Arthur McHugh, contralto, of Philadelphia, sister of Mr. Gilsinn; all contributed to the enjoyment of the occasion and a good time was indulged in.

We rejoice to learn that Miss Lillian E. Hyde will return to Forest Park University the coming school year. Her artistic insight and her fine interpretation of our classic authors in music, have done much to maintain the high standard of music in the University. Her many friends in St. Louis will rejoice to welcome her back to the organ at the Presbyterian Church. It was feared that the fine positions offered her in the east would tempt her elsewhere, but St. Louis will rejoice to retain her well-known favorite.

CITY NOTES.

W. H. Pommer is in Milwaukee for a short vacation.

Mrs. Kate J. Brainard is passing the summer near Davenport, Iowa.

Miss Laura Fisher is teaching vocal music at the Beethoven Conservatory.



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Joseph Wieniawski, now giving pianoforte recitals in London, is a brother of the late Henri Wieniawski, so famous as a violin virtuoso. Henri was given on one occasion a concert in a German town, and was much concerned at the small sale of tickets. He sauntered into a music shop outside which was displayed a placard announcing in large letters, "Wieniawski to-night," and was followed by a fat old gentleman, who asked for a whole row of tickets, expressing at the same time his admiration for Wieniawski's talents. Henri, who stood by unobserved, rubbed his hands and felt inches higher, but to his great dismay, the old gentleman, after paying, added, "he is a great pianist." The music-seller corrected him. "Violinist you mean." "Ach Gott!" he shouted, "the only Wieniawski I know is a pianist. Give me back my money."

Kunkel Bros., St. Louis, Mo.

GENTLEMEN—Your "Music Cabinet," No. 2, arrived some days ago. I was more than pleased with it. It is a beauty and no mistake. I do not in the least regret my work of getting up the club, although a new and not a very pleasant occupation to me, the result is very, very satisfactory.

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OMAHA, NEB., July 6th, 1891.

THE POINT.

"A
1"

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Dress Goods Store.
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Why should the music at Forest Park University attract superior attention? The thorough classical course, the mathematics and sciences ought to attract our people as well. The School of Art is presided over by Miss Nellie Curlee from Boston, and the young ladies will be seen this fall, with their handy sketching outfits taking many a little choice bit in Forest Park. Their water-colors were much admired at the closing exercises.

Swedish culture and the Swedish movements, as taught at Forest Park University, are very helpful to give the young girls grace and strength. If we could whisper a word in the ear of one or two young ladies whom we see occasionally on the promenade, we would say, try what can be done to deprive you of those heavy round shoulders, that awkward gait and give you that greatest charm—a finely carried figure.

What Everybody Should Know.—That the Burlington Route runs two daily trains to Denver, Kansas City and the West with only one change of cars between St. Louis and the Pacific Coast. Reduced rates for tourists are made to Colorado, Utah, Idaho, Montana, Wyoming, Dakota and Alaska points. Ticket offices, 112 N. Fourth St. and Union Depot.

The Olympia Quartette is now composed of C. A. Metcalf, 1st tenor; W. M. Porteous, 1st base; G. H. Bahrenburg, 2nd tenor; and H. F. Niedringhaus, 2nd base. Mr. Porteous takes the place of G. A. Kissel. With these splendid voices the quartette will do excellent work the coming season.

The reason that Genell's photos are always the best is that he keeps the best and highest-salaried artists to be had for love or money. Studio, 923 Olive Street.

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Words by I. D. Foulon

Religioso. ♩ - 60.

Translation by H. Hartmann.

Music by Charles Kunkel.

With sentiment and fervor.

3. Dies Lied, es trock -	- ne Dir	die Thra -	nen Dei - ner
2. Die Stimm' sie zit -	- tert nicht,	als ob	das Lob - tied
1. O, fürch - te nicht,	ihr Mund	sei starr	wie th - re

Recitative.

1. You lis - ten not	a - right,	who think	she sings no
2. That voice, it fal -	- ters not,	as if	its task were
3. Shall not her glad -	- some song	help dry	the fall - ing

3. Angst	Es trös -	- te Dich um sie,
2. neu;	Be - kannt	ist je - der Laut;
1. Hand	Ent - flieh'	dem Lärm der Welt

1. more!	Shut out	the noise of	earth;
2. new;	Fa - mil -	- iar are the	strains
3. tear!	Shall not	these heav'n - ly	notes

3. für die Du jetzt o bangst Er - he - be drum Dein Aug' er
 2. sie singt so süß und treu; Im Glau - ben hier ge - übt in -
 1. und horch nach je - nem Strand Und durch den frost' - gen Hauch, der
 Gloomy.

1. hark tow'rd the oth - er shore And thro' the chil - ly mists that
 2. it sings so well and true. It sang them here in faith, in
 3. cast out all shade of fear! Shall we not look a - bove un -

3. gieb Dich dul - dend still; Im Glaub' in Hoffnung beug' Dich tröst - lich,
 2. mit - ten ird - schen Nichts Singt sie es dort ver - klärt im Hoch - zeits -
 1. ü - berm Stro - me schwebt Vom sonn' - gen E - den her, das Dich mit
 Hopeful.

1. hov - er o'er the stream, From heav - en's sunbright hills, of which we
 2. midst of earth - ly night, It sings them o - ver there now faith has
 3. to God's ho - ly hill, And bow in Faith and Hope, in Hope sub -

3. tröst - lich sei - nem Will' Die Lie - be blieb für - wahr bis
 2. kleid, im Kleid des Lichts, Das Lied der ew' - gen Lieb', der
 1. Glanz mit Glanz be - lebt Ver nimm der Lip - pe Laut, ver -
 pp Affectively.

1. catch, we catch a gleam, You'll hear her lov - ed voice, more
 2. turn'd, has turn'd to sight, The songs of love de - vine, the
 3. miss - ive to His will Well know - ing Love re - mains, un -

3. auf den letz - ten Tag,
2. Gna - de Hoch - ge - dacht
1. klärt er - hab - ne Weis

Da Gott die
Den Preis dem
Im Psal - - - - - ter

1. glo - rious, yet the same, Sing on in
2. songs of sav - ing grace, The prais - - - es
3. to the per - fect day When from our

cres. *f* *p*

3. Thrä - nen all ge - wiss zu still'n ver -
2. höch - sten Gott vor sei - - nem An - ge - sicht.
1. ih - res Herrn, zu Je - - su Chris - te Preis.

rit. 1. 1st and 2nd verse.

1. glad - der tones the praise of Je - sus' name!
2. of the Lord, she now sees face to face.
3. eyes our God shall wipe all tears a -

Ped.

mag Ge - wiss zu still'n, zu still'n ver - mag.

2. 3d verse. *pp*

way Shall wipe all tears all tears a - way!

pp *Ped.* *Ped.* ** Ped.* ** Ped.* ** Ped.*

THE VIOLET'S FATE.

(VEILCHENS GESCHICK.)

Translation by H. Hartmann.

Georgia Towner.

Andante con moto ♩ - 126.

The piano introduction is in 3/4 time, marked 'Andante con moto' with a tempo of 126. It begins with a mezzo-forte (mf) dynamic. The melody is in the right hand, featuring a series of chords and single notes, while the left hand provides a simple harmonic accompaniment. The piece concludes with a series of pedaled chords in the right hand and single notes in the left hand.

2. Veil-chen, so lieb-lich, so zart,..... Kin-der des mai-frischen
1. Veil-chen, von Lip-pen so roth..... Elnst ihr ge-küsst; nun ver-

The vocal melody for the first verse is in 3/4 time. It consists of two lines of music. The first line is for the first voice (soprano), and the second line is for the second voice (alto). The melody is simple and melodic, with a range of one octave. The piano accompaniment is in the right hand, featuring a series of chords and single notes, while the left hand provides a simple harmonic accompaniment.

1. Vi-o-lets black'nd and dead..... Torn from your place on her
2. Vi-o-lets dain-ty and sweet..... Born of the dews and the

2. Weh'n,..... Nicht in dem Staub lass, die Art..... Ich
1. blasst,..... Fal-bend am We-ge und tod,..... O!

The vocal melody for the second verse is in 3/4 time. It consists of two lines of music. The first line is for the first voice (soprano), and the second line is for the second voice (alto). The melody is simple and melodic, with a range of one octave. The piano accompaniment is in the right hand, featuring a series of chords and single notes, while the left hand provides a simple harmonic accompaniment.

1. breast..... Kiss'd by her lips sweet and red..... O
2. May..... Not in the dust and the heat..... I

2. seng - end und schmach_tend ver_ gehn.

1. Wer beut euch letzt - lich die Rast!

Nein, in der herrlich - sten

Sollt euch in Buch o. der -

Un poco più mosso.

5

1. where have you found fi - nal rest!..... Treas - ur'd in cask - et or
2. leave you to per - ish to - day..... Nay in the lord - li - est

Ped.

2. Weis'

Bet - te ich heu - te euch zu;

Und Kö - ni - gen

1. Schrein

Ber - gen ein wei - hend Ge - schick,

Ach, sollt ihr zer-

1. book Hal - low'd by mem - or - ies sweet! Or crush'd without
2. state Proud shall you go to your rest Yes, Kings could 'but

2. wä - re es Preis,

Fin - den ihr Bu - sen zur Ruh'.

1. tre - ten hier sein

Oh - ne Ge - dank' o - der Blick!

rit.

[illegible]

a tempo.

Musical score for "The Rose Tree" in 2/4 time, marked *mf*. The score is written for piano and includes fingerings (e.g., 4 2 1, 5 2 1) and pedal markings (Ped.). The melody is in the right hand, and the accompaniment is in the left hand. The piece concludes with a repeat sign.

MARCH OF THE GOBLINS.

(KOBOLDEN MARSCH.)

Julia Rivé-King.

Come, goblins, come!
'Tis now the midnight hour;
Come, goblins, come!
The world is in your pow'r.
Forth from your secret homes,
Ye goblins, elves and gnomes!
For, in yon hollow ground,
Till break of day,
The mystic circle 'round,
We'll trip away.

Haste, goblins, haste!
For, soon the East will glow:
Haste, goblins, haste!
Ere long the cock will crow.
Ye know the gnomie law:
All must at dawn withdraw,
Lest mortal eye desery
Your mystic haunt—
See, see the red'ning sky!
Cockerow!—Avaunt!! I. D. F.

Allegro. M. M. ♩ = 120.

SECONDO.

Primo. *Giocoso.*

do

cres - cen - do

cres - cen - do

do

cres - cen - do

Red. *

Red. *

Red. *

Red. *

MARCH OF THE GOBLINS.

(KOBOLDEN MARSCH.)

Julia Rire'-King.

Allegro. M.M. ♩ = 120.

PRIMO.

p *Giacoso.*

p *cres* - *cen* - *do*

cres - *cen* - *do* *cres* - *cen* -

do *cres* - *cen* - *do* *ff*

Red. * *Red.* *

Red. * *Red.* * *Red.* *

8^a...

SECONDO

This page of musical notation, titled "SECONDO", contains six systems of staves. The notation is written for a piano, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The systems are as follows:

- System 1:** Features a treble staff with a series of chords, each marked with an accent (^) and a forte (*ff*) dynamic. The bass staff contains a series of chords, some marked with an accent (^) and a forte (*ff*) dynamic, and others with a mezzo-forte (*sf*) dynamic. The system concludes with a double bar line.
- System 2:** Continues the treble staff with chords and a single note marked with an accent (^). The bass staff features a series of chords, some marked with an accent (^) and a forte (*ff*) dynamic, and others with a mezzo-forte (*sf*) dynamic. The system concludes with a double bar line.
- System 3:** The treble staff begins with a series of chords, each marked with an accent (^). The bass staff features a series of chords, some marked with an accent (^) and a forte (*ff*) dynamic, and others with a mezzo-forte (*sf*) dynamic. The system concludes with a double bar line.
- System 4:** The treble staff begins with a series of chords, each marked with an accent (^). The bass staff features a series of chords, some marked with an accent (^) and a forte (*ff*) dynamic, and others with a mezzo-forte (*sf*) dynamic. The system concludes with a double bar line.
- System 5:** The treble staff begins with a series of chords, each marked with an accent (^). The bass staff features a series of chords, some marked with an accent (^) and a forte (*ff*) dynamic, and others with a mezzo-forte (*sf*) dynamic. The system concludes with a double bar line.
- System 6:** The treble staff begins with a series of chords, each marked with an accent (^). The bass staff features a series of chords, some marked with an accent (^) and a forte (*ff*) dynamic, and others with a mezzo-forte (*sf*) dynamic. The system concludes with a double bar line.

The notation includes various musical symbols such as notes, rests, and dynamic markings (*ff*, *sf*, *p*, *pp*). Fingerings are indicated by numbers 1 through 5. The system concludes with a double bar line.

PRIMO

8^a

ff

Red. * Red. * Red. *

8^a

p

Red. * 1

f

1 2 3 4 1 2

f p

1 2 3 4 1 2

pp p

1 2 3 4 1 2 3 4 1 2

SECONDO

First system of musical notation. The piano accompaniment is in a grand staff (treble and bass clefs). The vocal line is in a single staff. The piano part includes dynamic markings *cres* and *cen*. The vocal line includes the syllable *do* and dynamic markings *f* and *sf*. Fingering numbers (1-4) are present above the notes.

Second system of musical notation. The piano accompaniment continues with dynamic markings *sf* and *ff*. The vocal part also includes *sf* and *ff*. There are asterisks and "Red." markings below the piano staff, likely indicating recording or editing points.

Third system of musical notation. The piano accompaniment features dynamic markings *sf* and *f*. The vocal part includes dynamic markings *sf* and *p*. Fingering numbers are visible above the notes.

Fourth system of musical notation. The piano accompaniment includes dynamic markings *pp* and *cres*. The vocal part includes dynamic markings *cres* and *cen*. Fingering numbers are present above the notes.

Fifth system of musical notation. The piano accompaniment includes dynamic markings *do*, *cres*, and *cen*. The vocal part includes dynamic markings *do* and *f*. Fingering numbers are present above the notes.

PRIMO

First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The system includes fingerings (1-4), slurs, and dynamic markings: *cres* (crescendo), *cen* (crescendo), and *do.* (do). A dashed line with "8a" indicates an octave shift in the treble staff.

Second system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The system includes fingerings (1-4), slurs, and dynamic markings: *sf* (sforzando), *ff* (fortissimo), and *Red.* (Reduction). A dashed line with "8a" indicates an octave shift in the treble staff.

Third system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The system includes fingerings (1-4), slurs, and dynamic markings: *f* (forte), *p* (piano), and *Red.* (Reduction).

Fourth system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The system includes fingerings (1-4), slurs, and dynamic markings: *pp* (pianissimo), *cres* (crescendo), and *cen* (crescendo).

Fifth system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The system includes fingerings (1-4), slurs, and dynamic markings: *do.* (do), *cres* (crescendo), *cen* (crescendo), and *ff* (fortissimo). A dashed line with "8a" indicates an octave shift in the treble staff.

SECONDO

First system of musical notation for the 'SECONDO' part. It features a grand staff with treble and bass clefs. The music includes various fingerings (e.g., 4, 3, 2, 4, 1, 2, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1) and dynamic markings like 'f' and 'ff'. There are also 'Red.' and '*' markings below the staff.

Second system of musical notation. It continues the piece with similar fingerings and dynamic markings like 'f' and 'p'. 'Red.' and '*' markings are present below the staff.

Third system of musical notation. This system is primarily composed of rests in both staves, with a 'p' dynamic marking in the middle. 'Red.' and '*' markings are present below the staff.

Fourth system of musical notation. It includes vocal-like lines with lyrics 'mf cres - cen - do.' and 'f cres - cen -'. The notation includes notes and rests. 'Red.' and '*' markings are present below the staff.

Fifth system of musical notation. It continues the vocal-like lines with lyrics 'do.' and 'f cres - cen - do.'. The notation includes notes and rests. 'Red.' and '*' markings are present below the staff.

PRIMO

8^a

sf *ff*

Red. *

sf *f* *p*

Red. *

p

Red. *

mf *cres* *cen* *do.* *f* *cres* *cen*

Red. *

do. *f* *cres* *cen* *do.* *ff*

Red. *

SECONDO

First system of musical notation. Treble and bass staves. Treble staff has *ff* dynamic marking. Bass staff has *Red.* and asterisk markings. Fingering numbers 4, 2, 1 are shown above the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff has *ff* dynamic marking. Bass staff has *Red.* and asterisk markings.

Third system of musical notation. Treble and bass staves. Treble staff has *f* dynamic marking. Bass staff has *Red.* and asterisk markings. Fingering numbers 4, 2, 3, 1 are shown above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has *p* dynamic marking. Bass staff has *Red.* and asterisk markings. The text "de - cres - cen - do." is written across the staves.

Fifth system of musical notation. Treble and bass staves. Treble staff has *p rit:* and *a tempo.* markings. Bass staff has *pp* and *ppp* dynamic markings. The system ends with a double bar line.

P R I M ()

This page contains five systems of musical notation for a piano accompaniment. Each system consists of a treble staff and a bass staff, with various musical symbols and dynamic markings.

- System 1:** Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamic markings include *ff* (fortissimo) and *Red.* (Reduction). Fingering numbers (1-5) are present.
- System 2:** Continues the melodic and rhythmic patterns. Dynamic markings include *sf* (sforzando), *ff*, and *Red.*. Fingering numbers are also present.
- System 3:** Includes the lyrics "de - cres - cen - do." under the treble staff. Dynamic markings include *f* (forte), *cres* (crescendo), *cen* (crescendo), *do.* (do), and *p* (piano). Fingering numbers are present.
- System 4:** Continues the melodic and rhythmic patterns. Dynamic markings include *p* (piano) and *Red.*. Fingering numbers are present.
- System 5:** Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamic markings include *rit:* (ritardando), *pp* (pianissimo), *a tempo.* (al tempo), *ppp* (pianississimo), and *ff* (fortissimo). Fingering numbers are present.

WARUM?

WHY!

R. Schumann Op. 12. No 3.

Langsam und zart. (*Slow and tender*) ♩ = 60.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

a tempo.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *f* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

** Ped.* *Ped.* *Ped.* ** Ped.* *Ped.* *Ped.*

POLONAISE.

Allegro. ♩ - 108.

Hans Schmitt Op. 11. N° 2.

mf *p* *f*

Pedale

melodia marcato.
leggiere

marcato.
leggiere.

f *sfz*

First system of musical notation. The treble staff begins with a *mf* dynamic and contains a series of eighth-note chords with fingerings 1 3 5, 3 1 2, 4 2 1, and 3 4 5. The bass staff contains a descending eighth-note scale with fingerings 4 2 1 3, 2 5, 4 2 1, and 1 3. The system concludes with a *p* dynamic marking.

Second system of musical notation. The treble staff continues with eighth-note chords and fingerings 1 3 5, 3 1 2, 4 2 1, and 3 4 5. The bass staff features a descending eighth-note scale with fingerings 4 2 1 3, 2 5, 4 2 1, and 1 3. The system concludes with a *mf* dynamic marking.

Third system of musical notation. The treble staff begins with a *f* dynamic and contains a series of eighth-note chords with fingerings 5 4 3 2, 3 1 2, 4 2 1, and 3 4 5. The bass staff contains a descending eighth-note scale with fingerings 5 4 3 2, 1 3, 2 5, 4 2 1, and 1 3. The system concludes with a *ruhig sanft.* dynamic marking.

Fourth system of musical notation. The treble staff contains a series of eighth-note chords with fingerings 2 1 3, 2 1 3, 2 1 3, and 2 1 3. The bass staff contains a descending eighth-note scale with fingerings 5 2 1 3, 2 4 2 1, 2 4 2 1, and 2 4 2 1. The system concludes with a *ruhig.* dynamic marking.

Fifth system of musical notation. The treble staff begins with a *ruhig.* dynamic and contains a series of eighth-note chords with fingerings 1 2 3 4, 1 2 3 4, 1 2 3 4, and 1 2 3 4. The bass staff contains a descending eighth-note scale with fingerings 5 4 3 2, 5 4 3 2, 5 4 3 2, and 5 4 3 2. The system concludes with a *ruhig.* dynamic marking.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is written for voice and piano. The score is in 2/4 time and features a key signature of one sharp (F#). The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and fingerings. The lyrics are written below the vocal line.

Musical score for "The Merry Widow" by Franz Lehár, measures 1-4. The score is in 4/4 time, key of D major, and features a piano introduction with a forte (f) dynamic. The melody is in the right hand, and the bass line is in the left hand. The score includes fingerings, slurs, and a fermata over the final measure.

p *poco rit.* *p* *calando.*

sehr ruhig.

The musical score is written for piano on a grand staff with treble and bass clefs. The key signature has one sharp (F#). The tempo/mood is indicated as 'sehr ruhig.' (very calm). The score consists of four measures. The first measure has a treble clef and a bass clef, with a 2/4 time signature. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The music features various fingerings and articulations, including slurs and accents. The bass line is more active than the treble line.

Musical score for "The Merry Widow" by Franz Lehár. The score is written for piano and voice. The piano part is in the upper staff, and the vocal part is in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as dynamics (f, dimin.), articulation (accents), and fingerings (1, 2, 3, 4, 5). The piano part features a series of chords and melodic lines, while the vocal part consists of a single melodic line. The score is divided into measures by vertical bar lines.

This image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is written for piano and violin. The piano part is in the upper staff, and the violin part is in the lower staff. The music is in 2/4 time and features a key signature of one sharp (F#). The piano part includes fingerings (1-5) and dynamics (mf, p). The violin part includes fingerings (1-5) and dynamics (mf, p). The score is divided into measures by vertical bar lines, and the piano part has a repeat sign at the end.

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is for a piano and voice. The piano part is written on a grand staff (treble and bass clefs) and includes fingerings and slurs. The voice part is written on a single staff with lyrics in German. The music is in 2/4 time and the key of D major. The score includes dynamic markings such as *p*, *mf*, and *f*. The lyrics are: 'Ich hab' dich lieb, du meine Liebe, du meine Hoffnung, du meine Freude, du meine Ruh'. The score is a page from a larger work, as indicated by the page number '1' in the top right corner.

melodia marcato.

leggero.

f

p

[illegible]

This musical score is for the operetta 'The Merry Widow' by Franz Lehár. It features a piano accompaniment and a vocal line. The piano part is written in treble and bass staves, with various fingerings and dynamics indicated. The vocal part is written in a single staff, with lyrics in German and English. The score includes a variety of musical notations, including notes, rests, and ornaments, as well as performance instructions like 'f' (forte) and 'ff' (fortissimo).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 4/4 time and includes dynamic markings *ff* and *f*. Fingerings are indicated by numbers 1 through 5 above the notes.

Second system of musical notation, continuing the piece. It includes dynamic markings *ffz*, *f*, and *p*. The notation shows complex rhythmic patterns and fingerings.

Third system of musical notation, featuring a grand staff. It includes dynamic markings *ff* and *ffz*. The music continues with intricate fingerings and rhythmic structures.

Fourth system of musical notation, featuring a grand staff. It includes dynamic markings *sfz*. The notation shows complex rhythmic patterns and fingerings.

Fifth system of musical notation, featuring a grand staff. It includes dynamic markings *ff* and *f*. The notation shows complex rhythmic patterns and fingerings, concluding the piece.

SCHERZO.

Allegro gioioso. ♩ - 112.

S. Jadassohn. Op. 35. No. 3.

The musical score is written for piano and consists of five systems of music. The first system begins with a piano (*p*) dynamic and includes the instruction *molto leggiero*. It features a series of chords and single notes with fingerings (1-5) and pedaling marks. The second system continues with similar textures, including a first and second ending. The third system introduces a more expressive feel with *espress.* and *un poco*. The fourth system shows a dynamic shift from piano (*pp*) to forte (*f*). The fifth system concludes with a *marcato* section and a final *p* dynamic. Throughout the piece, there are numerous fingerings, pedaling instructions, and articulation marks.

Handwritten musical score system 1. Treble and bass staves. Dynamics: *pp*, *ff*, *dim.*, *f*, *p*, *pp*, *ff*. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. *.

Handwritten musical score system 2. Treble and bass staves. Dynamics: *p*. Pedal markings: Ped. * Ped. * Ped. *

Handwritten musical score system 3. Treble and bass staves. Dynamics: *p*, *p dolce.*, *ten.*. Pedal markings: Ped. * Ped. * Ped. * Ped. *

Handwritten musical score system 4. Treble and bass staves. Pedal markings: Ped. * Ped. * Ped. * Ped. *

Handwritten musical score system 5. Treble and bass staves. Dynamics: *p e sempre diminuendo.*, *pp diminuendo.*. Pedal markings: Ped. *

Handwritten musical score system 6. Treble and bass staves. Dynamics: *pp*, *ppp*. Pedal markings: Ped. * Ped. * Ped. *

SCHAFERS LIEBESLIED.

SHEPHERDS LOVE SONG.

Romanza by

Hans Schmitt Op. 11. No. 1.

Allegretto moderato. ♩ - 104. *a tempo.*

The first system of musical notation for the piece. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is common time (C). The tempo is marked 'Allegretto moderato. ♩ - 104. a tempo.' The music begins with a 'cantando.' marking and a 'rit.' (ritardando) marking. The first measure of the treble staff has a 'p' (piano) dynamic marking. The bass staff has a 'p' marking at the end of the system. There are various fingerings and articulations indicated throughout the system.

Pedale.

The proper and artistic use of the Pedal in this composition is of the greatest importance, it is therefore indicated by notes and rests instead of the usual Ped. and * as to where it should be used and released.

The second system of musical notation. It continues the piece with similar markings. The treble staff has a 'rit.' marking and a 'p' marking. The bass staff has a 'p' marking. There are various fingerings and articulations indicated throughout the system.

The third system of musical notation. It continues the piece with similar markings. The treble staff has a 'rit.' marking and a 'p' marking. The bass staff has a 'p' marking. There are various fingerings and articulations indicated throughout the system.

The fourth system of musical notation. It continues the piece with similar markings. The treble staff has a 'rit.' marking and a 'p' marking. The bass staff has a 'p' marking. There are various fingerings and articulations indicated throughout the system.

tranquillo.

First system of a musical score in 4/4 time, featuring a piano accompaniment and a single melodic line. The piano part consists of chords and single notes, while the melody is a series of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. A *dim.* (diminuendo) marking is present over the piano accompaniment.

Second system of the musical score. It includes a piano accompaniment and a melodic line. The piano part has chords and single notes. The melody continues with eighth and sixteenth notes. Fingerings are indicated. Markings include *ten.* (tension), *rit.* (ritardando), *cres.* (crescendo), and *marcato.* (marcato).

Third system of the musical score. It includes a piano accompaniment and a melodic line. The piano part has chords and single notes. The melody continues with eighth and sixteenth notes. Fingerings are indicated. Markings include *f* (forte), *ten.* (tension), *rit.* (ritardando), and *a tempo.* (a tempo).

Fourth system of the musical score. It includes a piano accompaniment and a melodic line. The piano part has chords and single notes. The melody continues with eighth and sixteenth notes. Fingerings are indicated. Markings include *ten.* (tension), *ten.* (tension), and *dolce, tranquillo.* (dolce, tranquillo).

Fifth system of the musical score. It includes a piano accompaniment and a melodic line. The piano part has chords and single notes. The melody continues with eighth and sixteenth notes. Fingerings are indicated. Markings include *rit.* (ritardando), *pp* (pianissimo), *dolce.* (dolce), *p* (piano), and *pp* (pianissimo).

a tempo.

cantando. rit. p

rfz

dimin. e rit.

rit. x p

a tempo.

lento.

a tempo.

rfz rit. p

rinfz. rit. pp rit.

a tempo.

l.h.

pp

ALHAMBRA.

MOORISCH DANCE.

Charles Kunkel.

Allegretto $\text{♩} = 66$.

The musical score is arranged in six systems, each consisting of a treble and bass staff. The bass staff features a steady eighth-note accompaniment with frequent 'Ped.' (pedal) markings. The treble staff contains the main melody, which includes various ornaments such as triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-5 above notes. Dynamics include 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and a decorative flourish.

First system of musical notation. Treble and bass staves. Treble staff has fingerings 5 2, 4 2, 5 2, 5 2, 4 2, 5 2. Bass staff has dynamics *f* and *p*. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Second system of musical notation. Treble and bass staves. Treble staff has fingerings 5 2, 4 2, 5 2, 4 2, 5 2, 5 2. Bass staff has dynamics *f* and *p*. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., *

Third system of musical notation. Treble and bass staves. Treble staff has fingerings 5 2, 4 2, 5 2, 5 2, 4 2, 5 2. Bass staff has dynamics *f* and *p*. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Fourth system of musical notation. Treble and bass staves. Treble staff has fingerings 5 2, 4 2, 5 2, 4 2, 5 2, 5 2. Bass staff has dynamics *f* and *p*, and a *cres.* marking. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., *

Fifth system of musical notation. Treble and bass staves. Treble staff has fingerings 1 2 3 4 2 4, 3 2 1 3 2 1 3 2 1 2, 4 2 4 3 1 3. Bass staff has dynamics *f* and *p*. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped.

Sixth system of musical notation. Treble and bass staves. Treble staff has fingerings 3 2 1 3 2 1 3 2 1 2, 1 2 3 4 2 4, 3 2 1 3 2 1 3 2 1 2. Bass staff has dynamics *f* and *p*. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped.

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains five systems of staves, each with a treble and bass staff joined by a brace. The notation includes various musical elements: notes, rests, and dynamic markings such as 'Ped.' (pedal), 'f' (forte), 'p' (piano), and 'cres.' (crescendo). There are also fingerings indicated by numbers 1-5 and 12-13. The piece is marked 'Trio.' at the top right. The notation is in a style typical of the Romantic era, with a focus on harmonic texture and pedal effects. The page is numbered '4' in the top left corner.

First system of musical notation. Treble clef with a key signature of one flat (B-flat). The right hand features a series of eighth-note runs with fingerings 1, 2, 3, 4, 2, 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 2. The left hand plays a steady eighth-note accompaniment. Pedal points are indicated below the bass line. Dynamics include *p* and *f*.

Second system of musical notation. Continues the eighth-note runs in the right hand. Pedal points are indicated below the bass line. Dynamics include *f* and *p*.

Third system of musical notation. The right hand continues with eighth-note runs. A double bar line with repeat dots is present. Pedal points are indicated below the bass line. Dynamics include *f* and *p*.

Fourth system of musical notation. The right hand features a series of chords, mostly triads and dyads, with fingerings 5, 2, 4, 2, 5, 2. The left hand continues with a steady eighth-note accompaniment. Pedal points are indicated below the bass line. Dynamics include *p*.

Fifth system of musical notation. Continues the chordal texture in the right hand. Pedal points are indicated below the bass line. Dynamics include *f* and *p*.

Sixth system of musical notation. Continues the chordal texture in the right hand. Pedal points are indicated below the bass line. Dynamics include *f* and *p*.

To shorten the piece go from ♦ to ♦

First system of musical notation. Treble and bass staves. Pedal points marked "Ped." below the bass staff. Dynamics include *f* and *p*. Fingerings are indicated by numbers 1-5 above notes.

Second system of musical notation. Treble and bass staves. Pedal points marked "Ped." below the bass staff. Dynamics include *cres.* and *p*. Fingerings are indicated by numbers 1-5 above notes.

Third system of musical notation. Treble and bass staves. Pedal points marked "Ped." below the bass staff. Dynamics include *f* and *p*. Fingerings are indicated by numbers 1-5 above notes.

Fourth system of musical notation. Treble and bass staves. Pedal points marked "Ped." below the bass staff. Dynamics include *p* and *f*. Fingerings are indicated by numbers 1-5 above notes.

Fifth system of musical notation. Treble and bass staves. Pedal points marked "Ped." below the bass staff. Dynamics include *f* and *cres.*. The tempo marking *animato.* is present above the treble staff.


Sixth system of musical notation. Treble and bass staves. Pedal points marked "Ped." below the bass staff. Dynamics include *ff* and *f*. The tempo marking *rit.* is present above the treble staff, and *a tempo.* is present above the bass staff.

LISTEN, MY LOVE.

Serenade. by

(LAUSCHE MEIN LIEB?)

Alfred Grünfeld.

Allegretto  112.

Allegretto $\text{♩} = 112$.

The first system of the musical score is in 4/8 time. The treble staff begins with a piano (*pp*) dynamic and the instruction *una corda*. It contains several measures of eighth-note chords and a triplet of eighth notes. The bass staff features a continuous eighth-note accompaniment. Fingering numbers (1-5) are indicated for various notes. A trill in the treble staff is marked with 'or' and numbered 1-4. The system concludes with a double bar line.

Pedale

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major and 2/4 time. The melody is simple and catchy, with a chorus that repeats. The lyrics are written below the piano part. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is written on a single staff, and the piano accompaniment is written on two staves. The score is divided into two systems. The first system contains the first line of the melody and the first line of the piano accompaniment. The second system contains the second line of the melody and the second line of the piano accompaniment. The lyrics are written below the piano part. The score is a black and white photograph of a printed musical score.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with eighth and sixteenth notes. The score includes fingerings and articulation marks. The lyrics "The Rose Tree" are written below the piano part, and the vocal melody is written above it. The score is a single system, showing the beginning of the piece.

[illegible]

Sous le moulin et cantabile.

The musical score is written for piano on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo/mood is indicated as 'candabile'. The score consists of five measures. The first measure has a treble staff with a melodic line and a bass staff with a supporting line. The second measure continues the melody in the treble and has a bass line. The third measure has a treble staff with a melodic line and a bass staff with a supporting line. The fourth measure continues the melody in the treble and has a bass line. The fifth measure has a treble staff with a melodic line and a bass staff with a supporting line. The score is written in a style typical of early 20th-century piano music.

[illegible][illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The piano part features a complex, rhythmic accompaniment with many triplets and sixteenth notes. The vocal line is a simple melody. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piece is marked with a tempo of "Allegretto". The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 12. The piece ends with a double bar line and a repeat sign.

This musical score is for the waltz 'The Merry Widow' by Franz Lehár. It is written for piano and violin. The piano part is in 3/4 time, with a key signature of one sharp (F#). The violin part is in 3/4 time, with a key signature of one sharp (F#). The score includes fingerings and slurs for both instruments. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, while the violin part has a more melodic line with slurs and fingerings. The score is divided into measures by bar lines, and the piano part includes a double bar line at the end of the first measure.

5 4 5 4 3 4 5 3 4 5 4 5 3 5 4 5

First system of a piano piece. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand provides a steady accompaniment with eighth notes. The key signature has one sharp (F#).

3 5 4 5 *tr. rit.* **Tempo I^o** 2 3 4 5 2 1 3 4 5

Second system. It begins with a trill (tr.) and a ritardando (rit.) marking. The tempo changes to 'Tempo I^o'. The right hand has a series of chords and a melodic line. The left hand continues with eighth-note accompaniment. Dynamics include *f* (forte) and *pp* (pianissimo).

2 1 2 3 5 1 3 2 5 2 3 4 5 2 1 3 4 5

Third system. The right hand has a melodic line with slurs and fingerings. The left hand has a more active accompaniment with eighth notes. An 'Echo.' marking is present above the right hand. Dynamics include *pp*.

8 Echo. 2 3 4 5 2 3 4 5 2 3 4 5 2 3 4 5

Fourth system. It starts with an 'Echo.' marking. The right hand features a series of chords and a melodic line. The left hand has a steady accompaniment. The tempo is marked 'animato.'.

2 5 1 2 1 4 3 2 1 2 3 2 1 2 3 2 1 2 3

Fifth system. The right hand has a melodic line with slurs and fingerings. The left hand has a steady accompaniment. Dynamics include *f* and *pp*.

4 3 4 1 2 1 2 3 1 2 3 4 5 1 2 3 4 5 6

Sixth system. It begins with an 'accelerando.' marking. The right hand has a melodic line with slurs and fingerings. The left hand has a steady accompaniment. Dynamics include *f* and *pp*.

To Miss Grace W. Seavey.

MELODIE.

Più moderato. ♩ - 96.

E. R. Kroeger.

cantabile.

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a melodic line featuring fingerings (2, 3, 2, 4, 3, 2, 4, 5, 2, 3, 4, 5, 5) and a slur. The bass staff provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is present. Below the staff, a series of pedal markings are indicated: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

The second system continues the musical piece. The treble staff has fingerings (2, 1, 3, 4, 5, 3, 4, 3, 2, 4, 3, 2, 4, 2, 3, 2, 4, 3, 2, 1). A crescendo (*cres.*) marking is placed above the staff. The bass staff continues with harmonic support. Pedal markings below the staff are: Ped. * Ped. * Ped. * Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

The third system of musical notation shows further development of the melody and accompaniment. The treble staff includes fingerings (4, 3, 2, 4, 3, 2, 4, 2, 3, 2, 4, 3, 2, 4, 5, 4, 4). A crescendo (*cres.*) marking is present, followed by a mezzo-piano (*mp*) marking. The bass staff continues with chords and single notes. Pedal markings below the staff are: Ped. Ped. Ped. Ped. Ped. * Ped. * Ped. 1/5 1/4 1/5 Ped. * Ped. * Ped. * Ped. *

The fourth system concludes the piece. The treble staff has fingerings (4, 2, 4, 5, 4, 4, 4, 4, 4). The bass staff continues with harmonic support. Pedal markings below the staff are: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and a piano (*p*) dynamic marking.

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and a piano (*p*) dynamic marking.

poco a poco cres.

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and a piano (*p*) dynamic marking. Pedal points are indicated with "Ped." and asterisks.

ff *stringendo.* *riten.*

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and a fortissimo (*ff*) dynamic marking. Pedal points are indicated with "Ped." and asterisks.

a tempo. *a tempo.* *mf* *dimin.* *p*

Fifth system of musical notation, measures 17-20. Treble and bass staves with various fingerings and a mezzo-forte (*mf*) dynamic marking. Pedal points are indicated with "Ped." and asterisks.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in 2/4 time and features a melody with many triplets and sixteenth notes. The voice part is in 2/4 time and features a melody with many triplets and sixteenth notes. The score is written in G major and 2/4 time. The piano part is written on a grand staff (treble and bass clef). The voice part is written on a single staff (treble clef). The score is divided into four measures. The first measure contains the piano introduction and the first line of the voice melody. The second measure contains the second line of the voice melody. The third measure contains the third line of the voice melody. The fourth measure contains the fourth line of the voice melody. The piano part is written in a style that is typical of early 20th-century popular music. The voice part is written in a style that is typical of early 20th-century popular music. The score is written in a style that is typical of early 20th-century popular music.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for a single melodic line and a basso continuo line. The melodic line features a variety of note values, including eighth and sixteenth notes, and is heavily ornamented with grace notes and mordents. Fingerings are indicated by numbers 1 through 5. The basso continuo line provides a harmonic foundation with a steady eighth-note bass line and occasional chords. The key signature is one flat (B-flat), and the time signature is 4/4.

5 4 3 4 3 5 4 3 4 3 5 4 3 4 3

dim. e rit.

a tempo.

p 2

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

[illegible]

ETUDE IX.

(A minor)

Allegretto quasi un poco andante. ♩ - 138 ♩ - 92.

The musical score for Etude IX is written for piano in A minor, 8/8 time. It consists of six systems of music, each with a treble and bass staff. The tempo is marked 'Allegretto quasi un poco andante' with a note value of 138 for a half note and 92 for a quarter note. The score includes various musical notations such as slurs, accents, and fingering numbers (1-5) for both hands. Dynamics include piano (p), forte (f), and fortissimo (fz). A 'cres.' (crescendo) marking is present in the third system. A 'simili.' (simile) marking is also present in the third system. The piece concludes with a fortissimo (fz) dynamic and a final cadence.

ETUDE X.

(F sharp minor)

Throughout this study the hidden melody should

appear thus:



Andante. ♩ 116 ♩ 88.

First system of musical notation, bass clef, 2/4 time signature. The right hand plays a sequence of eighth notes with fingerings 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5. The left hand plays a sequence of eighth notes with fingerings 3, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2. Pedal marks are present below the first, second, and third measures.

Second system of musical notation, treble clef, 2/4 time signature. The right hand plays a sequence of eighth notes with fingerings 1, 2, 5, 1, 2, 5, 1, 2, 4, 1, 2, 5. The left hand plays a sequence of eighth notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. Pedal marks are present below the first, second, third, and fourth measures.

Third system of musical notation, bass clef, 2/4 time signature. The right hand plays a sequence of eighth notes with fingerings 2, 3, 5, 2, 3, 5, 2, 3, 5, 2, 3, 5. The left hand plays a sequence of eighth notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. Pedal marks are present below the first, second, third, and fourth measures.

Fourth system of musical notation, treble clef, 2/4 time signature. The right hand plays a sequence of eighth notes with fingerings 1, 2, 5, 1, 2, 5, 1, 2, 4, 1, 2, 5. The left hand plays a sequence of eighth notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. Pedal marks are present below the first, second, third, and fourth measures.

Fifth system of musical notation, bass clef, 2/4 time signature. The right hand plays a sequence of eighth notes with fingerings 2, 3, 5, 2, 3, 5, 2, 3, 5, 2, 3, 5. The left hand plays a sequence of eighth notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. Pedal marks are present below the first, second, third, fourth, and fifth measures.

Sixth system of musical notation, bass clef, 2/4 time signature. The right hand plays a sequence of eighth notes with fingerings 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5. The left hand plays a sequence of eighth notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. Pedal marks are present below the first, second, and third measures.

ETUDE XI.

(A major.)

Allegretto. ♩ - 132 ♩ - 108.

p e sempre legato

cres.

f *ff*

dimin. *f* *ff*

ETUDE XII.

(D major)

Mouvement de Valse..

Allegretto. ♩ - 132 ♩ - 80

The musical score for Etude XII is presented in six systems, each consisting of a piano (left) and treble (right) staff. The key signature is D major (two sharps). The tempo is marked 'Allegretto' with a metronome indication of 132 beats per minute for the quarter note and 80 for the half note. The piece is in 3/4 time and is described as a 'Mouvement de Valse'. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* (forte) and *ff* (fortissimo). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and a final cadence.

ETUDE XIII.

(G major)

Book II.

H. Bertini Op. 29.

Andante. ♩ 132 ♩ 80.

p legato.

poco a poco cres.

poco

dimin.

1.

2.

Fine.

Repeat from beginning to Fine.

ETUDE XIV.

(E minor.)

Allegro. ♩-120 ♩-88.

f *ff*

1. 2.

ETUDE XV.

(E major.)

Andante. ♩-60 ♩-72.

p e legato. *piu f* *mf* *espress.*

*P** *P*** *P****

ETUDE XVI.

(E minor)

Allegro ♩ 132 ♩ 80.

The musical score for Etude XVI in E minor is presented in six systems. Each system consists of a piano (left) and treble (right) staff. The tempo is marked 'Allegro' with a metronome indication of 132 quarter notes and 80 half notes. The key signature is E minor. The score includes various musical notations such as slurs, fingerings, and dynamic markings like 'p' (piano) and 'f' (forte). The piano part provides a harmonic foundation with chords, while the treble part features intricate melodic passages with many fingerings indicated above the notes. The piece concludes with a final cadence in the piano part.

ETUDE XVII.

(C major.)

Allegretto ♩ - 120 ♩ - 88.

This musical score is for Etude XVII in C major, marked Allegretto with a tempo of 120 beats per minute. The piece is written for piano in 2/4 time and consists of 88 measures. The notation is arranged in five systems, each with a treble and bass staff. The first system begins with a treble staff featuring a series of eighth-note patterns with fingerings (1-2-3, 3-2-1, etc.) and a bass staff with a simple accompaniment. The second system continues the treble staff's melodic line with various fingerings and includes a dynamic marking of *f* in the bass staff. The third system features a treble staff with a descending eighth-note scale and a bass staff with a simple accompaniment. The fourth system includes a treble staff with a series of eighth-note patterns and a bass staff with a simple accompaniment. The fifth system concludes the piece with a treble staff featuring a series of eighth-note patterns and a bass staff with a simple accompaniment. The score is marked with various dynamics including *p* (piano), *f* (forte), and *fz* (forzando). Fingerings are indicated by numbers 1-5 above the notes. The piece ends with a double bar line.

ETUDE XVIII.

(A minor.)

Allegretto ♩ - 80 ♩ - 108.

The musical score for Etude XVIII in A minor is presented in five systems. Each system consists of a piano (piano) staff and a violin (violin) staff. The tempo is marked Allegretto, with a range of 80 to 108 beats per minute. The key signature is A minor, indicated by one flat (B-flat) in the key signature. The score includes various musical notations such as slurs, fingerings, and dynamic markings. The first system begins with a forte (f) dynamic in the piano part and a ten. (tension) marking in the violin part. The second system continues with similar dynamics and includes a piano (p) marking in the violin part. The third system features a forte (f) dynamic in the piano part and a piano (p) marking in the violin part. The fourth system includes a forte (f) dynamic in the piano part and a piano (p) marking in the violin part. The fifth system concludes with a fortissimo (ff) dynamic in the piano part and a ten. (tension) marking in the violin part. The score is characterized by intricate fingerings and slurs, suggesting a technically demanding piece.

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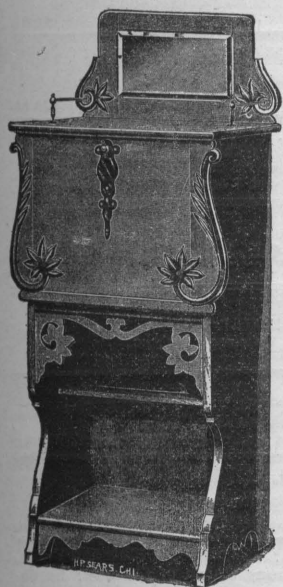
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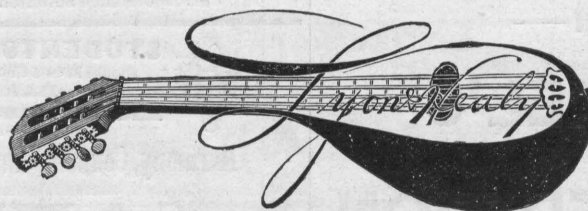
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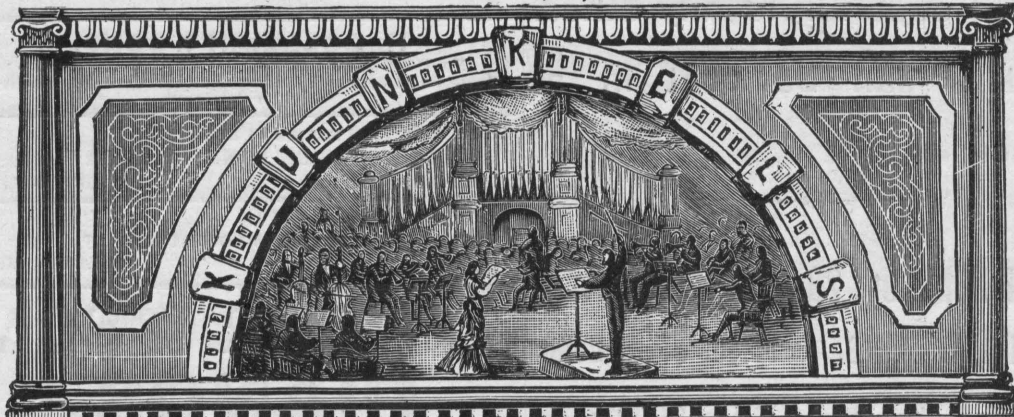
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